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Confianza for SATB Choir and String Quartet

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Honors Project

Macalester College

Spring 2009

Title: Confianza for SATB Choir and String Quartet

Author: Drake Andersen

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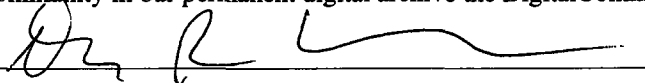
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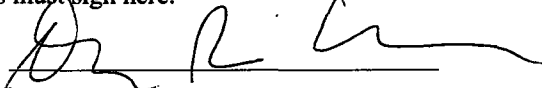
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Printed Name: Drake R. Andersen

Drake Ralph Andersen

Confianza

for SATB choir and string quartet

2009

Confianza

A setting of César Vallejo's *Confianza en el antejo, nó en el ojo*
for SATB choir and string quartet

Duration: 7'

SATB Choir

Violin I

Violin II

Viola

Violoncello

Drake Ralph Andersen

Cary John Franklin

Department of Music

Macalester College

May 4, 2009

A Note on the Text

César Vallejo (1892-1938) was born in Perú and later expatriated to France, where he died. His work is notable for anticipating subsequent literary movements, like surrealism, despite his relative isolation from the literary mainstream for much of his career. In *Confianza en el antejo, nó en el ojo*, he lists different objects and ideas, both provocative and mundane, and identifies which ones merit *confianza*, a deliciously ambiguous word which can mean, in different contexts, "confidence", "trust" or even, as I have chosen for my own translation, "faith." The humanist refrain *en ti sólo* ("in yourself alone"), closes each stanza. As a "surrealist" work, the poem eschews a traditional narrative structure; therefore I sought to reorganize the words and make them part of a convincing musical shape that would convey not only the essential meaning of the poem, but my own personal interpretation as well.

Program Note

I first read Vallejo when I visited Perú a few years ago with a friend. Her parents gave me a collection of his poetry for my birthday, and I have wanted to set this particular poem for a long time. I quickly found, however, that the poem, as it was written, did not lend itself to a musical shape. I felt that I understood the poem, but I would need to be more creative to set it to music. I first chose a line- the most salient comparison- around which to build my setting and to be the source of melody in the piece. I found *Confianza en la maldad, nó en el malvado* ("Faith in evil, not in the evil-doer") irresistible. It is a plea to understand the things in our world which bring us no joy, the things outside of ourselves which we cannot control. We must always condemn the evil-doer for what they have done, yes, but evil? Evil exists and always has- it is a contrary force which challenges us and strengthens us. Vallejo recognizes that we know that evil will be present, but we cannot predict what the evil-doer, the worldly embodiment of evil, will do. We know what a corpse is, but we do not truly know the soul that fills it. We know we have a destiny, but we do not know on which side the golden die will land. Vallejo's poem expresses a truth of undeniable and universal relevance through this simple succession of objects and ideas. It is an affirmation of our essential humanity- our unshakable, instinctive faith in a world of war, pain, approximation and disillusionment.

Original text

Confianza en el antejo, nó en el ojo;
en la escalera, nunca en el peldaño;
en el ala, nó en el ave
y en ti sólo, en ti sólo, en ti sólo.

Confianza en la maldad, nó en el malvado;
en el vaso, mas nunca en el licor;
en el cadáver, no en el hombre
y en ti sólo, en ti sólo, en ti sólo.

Confianza en muchos, pero ya no en uno;
en el cauce, jamás en la corriente;
en los calzones, no en las piernas
y en ti sólo, en ti sólo, en ti sólo.

Confianza en la ventana, no en la puerta;
en la madre, mas no en los nueve meses;
en el destino, no en el dado de oro,
y en ti sólo, en ti sólo, en ti sólo.

César Vallejo
5 Oct. 1937

Translation

Faith in the eyeglass, not in the eye;
in the staircase, never in the step;
in the wing, not in the bird
and in yourself alone, in yourself alone, in
yourself alone.

Faith in evil, not in the evil-doer;
in the vessel, but never in the liquor;
in the corpse, not in the man
and in yourself alone, in yourself alone, in
yourself alone.

Faith in many, but no longer in one;
in the riverbed, never in the current;
in the pants, not in the legs
and in yourself alone, in yourself alone, in
yourself alone.

Faith in the window, not in the door;
in the mother, but not in the nine months;
in destiny, not in the golden die,
and in yourself alone, in yourself alone, in
yourself alone.

Drake Andersen
12 Jan. 2009

Confianza

for SATB choir and string quartet

Confianza	Faith
Confianza en el anteojito, no en el ojo	Faith in the eyeglass, not in the eye
Confianza en la maldad, no en el malvado	Faith in evil, not in the evil-doer
En ti sólo	In yourself alone

En el vaso, mas nunca en el licor	In the vessel, but never in the liquor
En el cauce, jamás en la corriente	In the riverbed, never in the current
El vaso, el cauce, jamás en la corriente	The vessel, the liquor, never in the current

En ti	In yourself
-------	-------------

En el cadáver, no en el hombre	In the corpse, not in the man
--------------------------------	-------------------------------

En el ala, no en el ave	In the wing, not in the bird
En los calzones, no en las piernas	In the pants, not in the legs
En la madre, mas no en los nueve meses	In the mother, but not in the nine months
En la escalera, nunca en el peldaño	In the staircase, never in the step

Confianza	Faith
Confianza en la ventana, no en la puerta	Faith in the window, not in the door
En el destino, no en el dado de oro	In destiny, not in the golden die
Confianza en muchos, ya no en uno	Faith in many, no longer in one

Confianza	Faith
Confianza en la maldad, no en el malvado	Faith in evil, not in the evil-doer
Confianza	Faith

Adapted from the original text by César Vallejo

Trans. Drake Andersen

Confianza

text: César Vallejo

Drake Ralph Andersen

With great conviction ♩ = 66-72

SOPRANO

mf *f*

Con - fian - za — Con - fian - za

ALTO

mf *f*

Con - fian - za — Con - fian - za

TENOR

mf *f*

Con - fian - - - za

BASS

Violin I

With great conviction ♩ = 66-72

Violin II

Viola

Violoncello

5

mf *ff*

S. Con - fian - za Con-fian - za

mf *ff sub. pp*

A. Con-fian - za Con-fian za

mf *ff*

T. Con-fian za Con - fian-za

mf *ff*

B. Con-fian za

Vln. I

Vln. II *f sub. p*

Vla.

Vc.

9

S. *p* , *poco cresc.* *mf*
Con-fian - za _____ Con-fian - za _____ n'el an-te - o - jo

A. *p* , *poco cresc.* *mf*
Con-fian - za _____ Con-fian - za _____ n'el an-te - o - jo _____

T. *mf*
O - jo

B. *mf*
O - jo

Vln. I *legato*
p *mp* *p* *mf* *pp*

Vln. II *mp* *p* *mf* *pp*

Vla. *legato*
pp *mp* *p* *mf* *pp*

Vc. *legato*
pp *mp* *p* *mf* *pp*

14

pp *mp cresc.* *f* *poco rall.*

S. *pp* *mp* *f*
 nó en el o-jo Con-fian-za Con fian — z'en la mal-dad

A. *pp* *mp* *f*
 nó en el o-jo Con - fian-z'en la mal-dad

T. *mp* *f*
 Con - fian - za Con - fian-z'en la mal-dad

B. *mp* *f*
 Con - fian - za Con - fian-z'en la mal-dad

Vln. I *p* *mp* *poco rall.*

Vln. II *p* *mp* *con rubato*

Vla. *mf* *pp* *con rubato*

Vc. *mf* *pp* *con rubato*

17 *A tempo*

S. *pp* *p* *mf*
nó en el En ti só-lo En

A. *pp* *p*
nó en el En ti só-lo

T. *pp* *p* *mf*
nó en el mal - va - do En ti

B. *pp* *p* *mf*
nó en el mal - va - do En

Vln. I *A tempo* *p*

Vln. II

Vla.

Vc. *pp*

21

S. *f* *mp* *ff*
ti só - lo En ti só - lo En ti só - lo En ti

A. *mf* *f* *mp*
En ti só - lo En ti só -

T. *f* *mp*
só-lo__ En ti só - lo En ti só-lo__ En ti só

B. *f* *mp*
ti só - lo__ En ti só - lo__

Vln. I *f*

Vln. II

Vla.

Vc.

25 Hymnlike ♩=50 *pp*

S. *pp*
só - lo En el va-so, mas nun-ca'n el li - cor

A. *ff* *sub. p* *n* *pp*
- lo En el va-so, mas nun-ca'n el li - cor

T. *ff*
- lo

B. *ff*

Hymnlike ♩=50

Vln. I *pp* *p*

Vln. II

Vla.

Vc.

The musical score is written for a vocal quartet and a string ensemble. It consists of five staves. The top four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the string ensemble, which includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The tempo is marked 'Hymnlike' with a quarter note equal to 50 beats per minute (♩=50). The key signature is one flat (Bb). The time signature is 4/4. The Soprano and Alto parts have lyrics in Spanish: 'só - lo En el va-so, mas nun-ca'n el li - cor'. The Tenor and Bass parts have a single syllable '- lo'. The string parts are marked with dynamics: Violin I starts with *pp* and *p*, while the other string parts are marked with *ff*. The score includes various musical notations such as notes, rests, and articulation marks.

30

S. *mp* *mf* >

El va - so, el cau - ce

A. *mp* *mf* >

El va - so, el cau - ce

T. *p* *sub. f* > *p* *mf* >

En el cau-ce ja - más en la cor - rien - te Cau - ce

B. *p* *sub. f* > *p* *mf* >

En el cau-ce ja - más en la cor - rien - te Cau - ce

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

Molto agitato ♩=100

34

sub. mf *mp*

S. ja-más en la cor - rien - te

sub. mf *mp*

A. ja-más en la cor - rien - te

sub. mf *mp*

T. ja-más en la cor - rien - te

sub. mf *mp*

B. ja-más en la cor - rien - te

Molto agitato ♩=100

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mp* *f* trem.

3

rall. . . .

38

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

becoming legato...

becoming legato...

becoming legato...

molto legato

p

p

p

n

p

43 **Tempo I** ♩=66-72

S. 

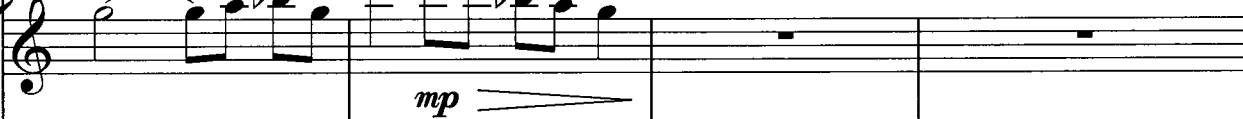
A. 


T. 
En ti En el ca - dá-ver, no en el

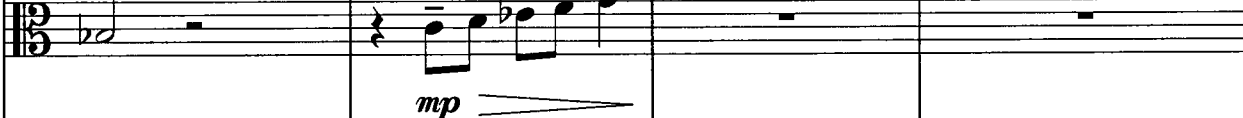
B. 
En ti En el ca - dá - ver, no en el

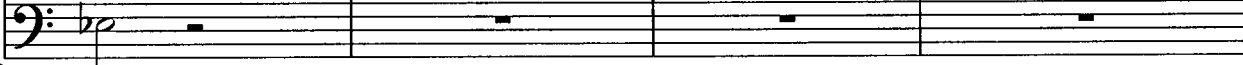
Dynamics: *mp*, *mf*, *Solo mf*

Tempo I ♩=66-72

Vln. I 

Vln. II 

Vla. 

Vc. 

Dynamics: *mp*

47

Hymnlike ♩=50

Soprano I *mp*

I: El

Soprano II

Alto I

Alto II

T. *8* hom - 3 - bre

B. hom - 3 - bre

Hymnlike ♩=50

Vln. I *p* 3

Vln. II *p* 3

Vla. *mp*

Vc. *mp*

S. *mf* *p* *p*
a - la _____ Nó en el a - ve En los cal

S. *mp* *mf* *p*
div. equally in two
a - la Nó en el a - ve

A. *mp* *mf*
En el a - la

A. *mp* *mf*
En el a - la

T.

B.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

54 *cresc. poco a poco* *f*

S. zo - nes No en las pier - nas En la ma - dre

S. *mp* *cresc. poco a poco* *f*
No en las pier - nas En la ma - dre

A. *mp* *f*
No en las pier - nas En la ma - dre

A. *mp* *cresc. poco a poco* *f*
En los cal - zo - nes No en las pier - nas En la ma - dre

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

A tempo (Hymnlike ♩=50)

15

58 *pp* *mp* *n* *pp* *cresc. poco a poco*

S. Mas no en los nue-ve me-ses En la's - ca - le - ra

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

S. Mas no en los nue-ve me-ses

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

A. Mas no en los nue-ve me-ses

Approximate the rhythm at your own pace.
Do not sing at the same tempo as your neighbor

A. Mas no en los nue-ve me-ses En

T.

B.

A tempo (Hymnlike ♩=50)

Vln. I

Vln. II

Vla.

Vc.

60

S. *En la's-ca - le - ra* *Nun-ca'n el pel -*

S. *En la's-ca - le - ra* *To Soprano I*

A. *En la's-ca - le - ra* *Nun-ca'n el pel -*

A. *la's-ca - le - ra* *To Alto I*

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Tempo I ♩=66-72

pp cresc. poco a poco

f (accented vowel)

p

pp

cresc. poco a poco

f (accented vowel)

f (accented vowel)

f (accented vowel)

63 *f*

S. dan-yo

A. *f*
dan - yo

T.

B.

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *con rubato*
mp *mf*

Detailed description of the musical score: The score is for measures 63 to 67. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef. The instrumental parts (Violin I, Violin II, Viola, Violoncello) are in treble clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 63: Soprano and Alto enter with a quarter note G4 (Soprano) and F#4 (Alto) followed by a quarter rest, marked with a forte (f) dynamic. Measure 64: Soprano and Alto have a quarter rest. Measure 65: Violin I and Viola enter with a quarter note G4 (Violin I) and F#4 (Viola) followed by a quarter rest, marked with a mezzo-piano (mp) dynamic. Measure 66: Violin I and Viola have a half note G4 (Violin I) and F#4 (Viola) followed by a quarter rest, marked with a mezzo-forte (mf) dynamic. Measure 67: Violin I and Viola have a half note G4 (Violin I) and F#4 (Viola) followed by a quarter rest, marked with a mezzo-forte (mf) dynamic. The Violoncello part enters in measure 65 with a quarter note G2 (bass clef) followed by a quarter rest, marked with a mezzo-piano (mp) dynamic. In measure 66, the Violoncello has a half note G2 followed by a quarter rest, marked with a mezzo-forte (mf) dynamic. The instruction 'con rubato' is written above the Violoncello staff in measure 66.

67

S. *pp* *p*
Con - fian - za Con-fian - za

A. *pp* *p*
Con-fian - za Con - fian -

T.

B.

Vln. I

Vln. II *ppp* *cresc. poco a poco*

Vla.

Vc.

The musical score is written for a vocal quartet and a string quartet. The vocal parts (Soprano, Alto, Tenor, Bass) are in 3/4 time. The instrumental parts (Violin I, Violin II, Viola, Violoncello) are in 3/4 time. The vocal parts sing 'Con-fian-za' in a 3/4 time signature, with dynamics ranging from ppp to p. The instrumental parts are mostly rests, with Violin II playing a sustained note in the second measure and a crescendo marking.

73

S. 
— en la ven - ta - na — No en la

A. 
za ven - ta - na — No en la

T. 
(tutti) *mp* —
Con - fian - za Con fian -

B. 
(tutti) *mp* —
Con-fian-za Con-fian -

Vln. I 

Vln. II 

Vla. 

Vc. 

76 *mf* *mp*

S. puer - ta En el des -

A. puer - ta En el des -

T. *mf* *mp* *cresc. poco a poco*
-za Con - fian - za'n mu-chos ya no en

B. *mf* *mp* *cresc. poco a poco*
za Con-fian-za'n mu-chos ya no en u - no

Vln. I trem. *sfz sempre cresc.*

Vln. II trem. *sfz sempre cresc.*

Vla. trem. *sfz sempre cresc.*

Vc. trem. *sfz sempre cresc.*

Divide chords equally among all women

78 *mf* *mp sempre cresc.*

S. ti - no No en el da - do

A. ti - no No en el da - do

T. $\frac{3}{8}$ u - no Con-fian-za'n mu-chos ya no en $\frac{3}{8}$ u - no Con-fian-za'n mu-chos ya no en $\frac{3}{8}$

B. Con - fian-za'n mu-chos ya no en u - no Con -

Vln. I

Vln. II

Vla.

Vc.

(accented vowel)

80

S.

de o - ro

ff

3/4

A.

ossia: lower part

(accented vowel)

de o - ro

ff

3/4

T.

u - no Con-fian-za'n mu-chos ya no en u - no

ff

3/4

B.

fian - za'n mu-chos ya no en u - no

f

3/4

Vln. I

molto legato

ff

ffp

3/4

Vln. II

molto legato

ff

ffp

3/4

Vla.

molto legato

ff

ffp

3/4

Vc.


molto legato


ff


ffp


3/4

83 **molto accel.** **Molto agitato** ♩=100

S. 

A. 

T. 

B. 

molto accel. **Molto agitato** ♩=100

Vln. I 

Vln. II 

Vla. 

Vc. 

85 *rall.* - - - - - Tempo I ♩=66-72

S. *p* *mp* *>*
Con - fian - za

A. *p* *mp* *>*
Con - fian - za

T. *p* *mp* *>*
Con - fian - za

B. *p* *mp* *>*
Con - fian - za

rall. - - - - - Tempo I ♩=66-72

Vln. I *mp* *n*

Vln. II *mp* *n*

Vla. ("snap" pizzicato) arco *mp* *n*

Vc. ("snap" pizzicato) arco *mp* *n*

89

S. *p* *mf*
Con - fian - za

A. *p* *mf*
Con - fian - za

T. *p* *mf*
Con - fian - za

B. *p* *mf*
Con - fian - za

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla.

Vc.

93

S. *f* *tutti* *div.* *f*
Con - fian-za'n la mal - dad

A. *f* *tutti* *div.* *f*
Con - fian-za'n la mal - dad

T. *f* *mp*
mal - dad No en

B. *f* *mp*
mal - dad No en

Vln. I *mp* *n*

Vln. II *mp* *n*

Vla. *mp* *n*

Vc. *mp* *n*

98

S. *p* *n*
mal-va - do

A. *p* *n*
mal-va - do

T. *p*
el mal-va - do

B. *p*
el mal-va - do

Vln. I *mp*

Vln. II (glis.) *mp*

Vla. *mp*

Vc. *mp*

101

S. *p* *f* *pp* *n*
Con fian - za

A. *p* *f* *pp* *n*
Con - fian - za

T.

B.

Vln. I *p* *n*

Vln. II *p* *n*

Vla. pizz. *pp*

Vc. *n* pizz. *pp*